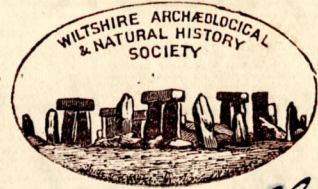


If you could tell me of any
houses in your neighbourhood
containing portraits - or of any one
who would be willing to fill up
the details on others - I should
be grateful.

I am faithfully yrs

Ed. H. Goddard.



Clyff. Neave
Walter Barrett

Dear General Pitt Rivers. Jan 18. 90

At the last Congress of Archaeological
Friends at the Society of Antiquaries -
it was decided to attempt to compile
a Catalogue of all the Portraits existing
in Public Institutions and private houses
in England - The work to be done
through the Local Societies -
For direct trust of the National
Portrait Gallery was meant and
draw up a form to be filled up
with descriptions of portraits -

of which I enclose a couple
of samples - as well as
a copy of the report on the subject.

At the last Committee meeting of our
Society it was resolved to
start the work with a small
fund was voted to defray expenses
of purchase of forms &c.

The idea is to get the forms filled
up in duplicates (or copy them when
done) - retaining one copy for
our Museum Library at Seaford, and
sending the other to be filed at the
National Portrait Gallery.

If the work can be carried out at
all completely true of course refer

to prevent the history of family or
other portraits being lost and for-
gotten -

All Portraits - even quite modern
ones - as well as miniatures
& drawings are to be included.

My object in writing is to ask if
you would so far cooperate with
us in this matter as to undertake
the drafting of ~~you~~ the portraits
in your possession - If you consent
would you let me know about
how many forms you would
be likely to require and I will
order them - as you will see
each picture will require a
separate form.

L 2040

Congress of Archæological Societies.

—●—
NATIONAL PORTRAIT CATALOGUE.
—●—

Among the most interesting of National Records are the Portraits of those who have distinguished themselves in the History of our Country; this has been fully proved by the large attendance at the National Portrait Gallery since it has been permanently established in its present central position.

Until recently very insufficient attention has been paid to the subject, and no organized effort has yet been made to obtain any accurate record of the portraits that exist. Experience has shown that the making of such a record is the surest way of promoting the safe keeping of objects of interest.

Nearly every family of more than one or two generations possesses some family portraits, but neglect, the enforced dispersal of possessions after death, and other circumstances, have cast a large proportion of these portraits into anonymous oblivion.

Many public bodies such as colleges, municipal corporations and other endowed institutions own collections of portraits of which they are trustees for the time being, and which they will be anxious to hand down to posterity properly named and in good order.

In these collections, both private and public, apart from the National Portrait Galleries of England, Scotland and Ireland, there are numerous portraits of the greatest historical interest and it is considered very desirable that some attempt should be made to obtain a register of them in order that their identity may not be lost.

Of other and more modern portraits it may be said that it is impossible to tell that great interest may not some day attach to them as portraits of ancestors of the great men of the future, or as specimens of the work of great artists.

At the invitation of the Congress of Archæological Societies in union with the Society of Antiquaries of London, which met at Burlington House, in 1896, Mr. Lionel Cust, F.S.A., Director of the National Portrait Gallery, has prepared a form of Schedule on which particulars of Portraits can be entered.

The proposal to obtain Records of Portraits on these schedules is made under the auspices of, and supported by the Trustees of the National Portrait Gallery and the Societies of Antiquaries of London, Scotland and Ireland, and the Congress of Archæological Societies.

The Congress begs to call the attention of all Societies in Union and others to these Schedules, and invites their assistance and co-operation in securing as complete a Record as possible of the Portraits of all dates within their respective districts.

It is particularly to be desired that private owners and public bodies should be encouraged to fill up these schedules of their own free will and for their own benefit, that they may thus obtain a register of their own possessions.

In the event of any owner or public body desiring to obtain assistance in the work of examining portraits and filling up the schedules, it is advisable that the local Archæological Society should recommend some competent person who would undertake the work. In the event of any question arising or further assistance being required, application may be made to a Special Committee that has been appointed by the Congress for this purpose, or to the Director of the National Portrait Gallery for the time being. It is recommended that such reference should be made in all cases of large and important collections.

The Director of the National Portrait Gallery will be glad to receive copies of all schedules filled up, which will be deposited in the Library of the Gallery, and indexed and catalogued for future reference.

It is very desirable that unmounted photos should be sent with all schedules.

The Secretaries of Societies are also invited to obtain and forward to Mr. Cust, particulars of all lists of collections in their districts that have been already made or printed.

Particulars of Portraits in Scotland or Ireland should be forwarded to the Curator of the Scottish National Portrait Gallery at Edinburgh or the Director of the National Gallery of Ireland at Dublin.

DILLON

(Pres. Soc. Antiquaries, and of Congress).

LIONEL CUST, F.S.A.

(Chairman Special Committee and Director of the National Portrait Gallery).

RALPH NEVILL, F.S.A.

(Hon. Sec. Congress of Archæo. Soc., and Special Committee).

13, ADDISON CRESCENT,
KENSINGTON.

The Schedules, which have been printed by H.M. Stationery Office, will be on sale at Messrs. Eyre & Spottiswoode's, or may be obtained through any of the usual agents. They will be sold detached at 3/0 a quire, or in volumes of 50 at 4s. 6d.

A paper of instructions and an example will accompany each volume.

SPECIAL COMMITTEE.

LIONEL CUST, F.S.A. *(Chairman).*

THE RT. HON. THE VISCOUNT DILLON, P.S.A.

Committee of Advice.

SIR E. J. POYNTER, KT., *President Royal Academy and Director of the National Gallery.*

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INSTRUCTIONS

For Describing a Portrait on the following Form.

- State I.—The NAME of the PERSON whom the Portrait is known or supposed to represent.
- II.—The LOCALITY in which the Portrait was at the time of description.
- III.—The NAME of the ARTIST by whom the Portrait is known or supposed to have been executed.
- Describe IV.—The HEAD, according to its *position* and its *features*.
- V.—The FIGURE, according to its *size*, *position* and *general appearance*.
- VI.—The LIMBS, stating the position of the *hands* and *feet*, if shewn.
- VII.—The COSTUME of the Portrait, first *generally*, then *in detail*, and any *ornaments*, *insignia* or other objects introduced, which may appear noteworthy.
- VIII.—The GENERAL ACCESSORIES of the Portrait, i.e. the *background*, *etc.*, and state the *direction from which light is introduced*, the *material* on or in which the Portrait is executed, and the *mode* of execution. Note the style of frame if at all remarkable.
- IX.—Give the DIMENSIONS of the Portrait; if a painting, take the dimensions within the frame (known as *sight-measure*).
- X.—Note any remarks as to the CONDITION in which the Portrait is, and whether it has been *restored*, *re-lined*, *etc.*
- XI.—Insert if possible a SKETCH or PHOTOGRAPH of the Portrait in Question.
- XII.—Copy or describe carefully all INSCRIPTIONS, COATS-OF-ARMS, *etc.*, which may be shewn upon the Portrait.
- XIII.—State anything which is known about the PREVIOUS HISTORY of the Portrait.
-

N.B.—The terms RIGHT and LEFT should generally mean those of the SPECTATOR facing the Portrait; if used otherwise, an explanation should be given, for instance, in describing the hands, the words *his* or *her* should be used with special care.

LIONEL CUST,
(Director of the National Portrait Gallery).

No.

I.

Name of PERSON.

III. Name of ARTIST.

IV. Description of the HEAD—

(a) *Features.*

(b) *Eyes.*

(c) *Hair.*

(d) *Complexion.*

V. Description of the FIGURE—

(a) *Size.*

(b) *Position.*

(c) *Direction.*

VI. Position of the LIMBS —

(a) *Right hand.*

(b) *Left hand.*

(c) *Feet and legs.*

VII. Description of the COSTUME—

(a) *General.*

(b) *Detailed.*

(c) *Ornaments, insignia, etc.*

VIII. GENERAL ACCESSORIES—

(a) *Background.*

(b) *Direction of light.*

(c) *Material on which executed.*

(d) *Mode of execution.*

IX. DIMENSIONS OF PORTRAIT—
(If a painting, *within the frame.*)

Height: *feet* *inches.* Width: *feet* *inches.*

X. GENERAL REMARKS ON THE
CONDITION OF THE PORTRAIT.

II.

LOCALITY.

No.

XI. SKETCH OR PHOTOGRAPH OF THE PORTRAIT.

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